

What's Doing In The World Of Footlights, Spot

The Standard's Accurate and Timely Review of Interesting Things in the Theatrical and Amusement World, With Special Attention to Local Attractions.

NeXt Week at the Theaters

At The Ogden—

Tonight—Mae Marsh and Robert Harron in "Her Shattered Idol," a 4-part Mutual Masterpicture and Fatty Arbuckle in the 2-part Keystone "Fatty's Plucky Pup." Delightful comedy!

SUNDAY AND MONDAY—James Cruze, the Ogden boy, and all-star cast in "The Patriot and the Spy," a stirring Mutual Masterpicture that teaches patriotism. Also a clever new comedy.

TUESDAY, WEDNESDAY AND THURSDAY—Francis X. Bushman and Beverly Bayne in the massive, spectacular, universally appealing six-part production of "GRAUSTARK." FRIDAY AND SATURDAY—Howard Estabrook, star of "Officer 666" in a stupendous production of the greatest English novel "Four Feathers." On the same program, a new two-act Keystone master-comedy.

At The Oracle—

Tonight—Larry O'Neil Gentleman in "The Snow Girl," with "Vanity." Tuesday and Wednesday—"New Blood and Yellow Backs"—L-Ko comedy—"The Black Box." Mary Fuller in the "Judgment of Men." Thursday and Friday—"The White Terror"—under the crescent. Saturday—"The Test of the Man."

At The Isis—

Tonight and Sunday—"The Strike at Centipede Mine," with Richard Stanton—two-reel western drama. "The Kid Magician"—comedy. "His Obligation"—two reels—Winnifred Greenwood and Ed Coxen. "A Freight Car Honeycomb"—a laugh every foot. Tuesday—Special Fourth of July Program. "The Woman From Warrens"—a two-reel feature photo-drama.

DOESN'T WANT TO CORNER CARTOONS

Considerable comment has been created lately by reason of a suit by J. R. Bray, maker of the Pathe-Bray Cartoon Comedies, against certain other cartoonists for infringement of his patents on his process for producing animated cartoons.

In the answer filed in the suit the claim is made that Mr. Bray's patents should not have been granted on the grounds that his process is the same as that previously used by Mr. McCay. An article appeared recently in a New York paper, criticizing Mr. Bray for bringing suit for infringement of his patent, and expressing the belief on the part of the writer of the article that Mr. Bray is endeavoring to corner the market on animated cartoons. When Mr. Bray's attention was directed to this article by our correspondent, he stated that the party responsible for the article was laboring under an entirely wrong impression.

"I am not endeavoring to corner the market for animated cartoons," said Mr. Bray, "nor am I desirous of keeping any artist or cartoonist of ability out of the field. The idea of making drawings that move was not original with Mr. McCay. Animated cartoons had been produced in Paris by Pathé Freres several years before Mr. McCay made his first film, and moving drawings of a very simple and crude type had been produced long before that in the form of toys called 'The Wheel of Life,' and other novelties. However, either these cartoons were so crude or the methods of producing them were so tedious, complicated and expensive as to render them impracticable commercially.

"I have invented methods of simplifying the work so as to make the animated cartoon commercially practical. I have just had a second patent granted which embodies improvements, and new features which greatly improve the quality and the effect of the animated cartoon. I have spent thousands of dollars and years of time developing the animated cartoon on a practical basis, and have just perfected a new improvement which will have patented, which will simplify matters still more and bring the product to a still higher state of perfection. Instead of spending six months on one film we are now producing at the rate of several a week. None of these methods were ever used by Mr. McCay or anybody else prior to ourselves. We have a large and well organized staff, and have laid our plans for the development of this business on a tremendous scale. We do not want to limit the field to a few artists, but want the work of all the best men obtainable. We plan to protect the quality and hold up the price to a level that will give the artist what his work is really worth. Our plan is co-operative. The average artist, humorist or otherwise, is not a business man, and has in most cases received a very small proportion of the returns his talent has produced. It is our plan that under our co-operative system, all cartoonists of ability who are able to do high class animated cartoons shall be able to take advantage of our patented processes, thereby saving a vast amount of work for themselves and get a higher rate than

"A Good Business Deal"—a dramatic farce featuring Vivian Rich. "Old Batch"—reliance drama. "Thanhouse" feature comedy—"A Two-cent Mystery"—Wednesday and Thursday. Friday—Complete change of program. First run photoplays, comedies and dramas.

Rex Theater—

Sunday and Monday—"Battle of Elder Bush Gulch"—in two parts. "A Siren of Corsica"—in three parts. Two comedies.

Lyceum—

Sunday and Monday—"An Idyl of the Hills"—two reels. "The Call of the Waves"—Francis Ford and Grace Cunard. "Love and Sour Notes"—Billie Richie comedy. Tuesday—Universal program. Wednesday—"The Great Silence"—three parts. "Jane Was Worth It"—two-reel comedy. Thursday—Black Box—one day only. Friday—"The Only Way Out"—three-reel drama. "Exploits of Elaine"—one day only.

At The Alhambra—

Sunday and Monday, July 4 and 5.—John Barrymore in "The Dictator"—Paramount. Tuesday only, July 6—"Providence and Mrs. Urmey." Wednesday and Thursday matinees only, July 7 and 8, from 1 to 5:30 p. m.—two shows—"The Spillers." Wednesday and Thursday evening only, Robert Warwick in "The Face in the Moonlight." Friday and Saturday, July 9 and 10—Myrtle Stedman in "The Wild Olive."

if they attempt to produce the cartoons independently. Furthermore, all of the artists co-operating with us are advertised extensively, and given full credit for their work."

NAT C. GOODWIN IN "THE MASTER MIND."

Nat C. Goodwin has again succumbed to the movies. Although this is not what might be called his first screen appearance, as he was featured a number of years ago in the film version of "Oliver Twist," yet there have been so many changes since his initial attempt that it is like entering a new field.

Nat Goodwin having been spoken to several times by Director Harley Noles of the Premo Film Corporation, finally agreed upon being starred in "The Master Mind." As soon as he closed in the all-star cast of "A Celebrated Case," he made preparations for taking up his studio work and the production is already under way.

FITZMAURICE BACK WITH PATHE.

George Fitzmaurice, formerly Pathe scenario editor, and later a director for that company, has returned to the scene of his first motion picture work. He will film one of the first of a long line of popular novels and plays, which have been bought by Pathe for picture-making—the famous play "Via Wireless" which had a remarkably successful run on the New York stage, and later for two years on the road. The original New York production

Monday the coupon tickets for the Alhambra will be placed on sale. These books contain 12 admissions to the Alhambra with a 25 point coupon for the candidate to the Yellowstone Park attached. One hundred of these coupons entitles a lady to a trip to and through the Yellowstone National Park. All traveling expenses paid by the Alhambra. If you wish to become a candidate fill in the coupon in this ad and present it to the cashier at the Alhambra theater. This coupon starts you with 100 points. Not less than ten ladies will be sent as guests of the Alhambra.

ALHAMBRA YELLOWSTONE EXCURSION CANDIDATES COUPON.

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This coupon counts for 100 points. Only one coupon will be credited to a candidate.

will be remembered as a "thriller" from start to finish, and was played by Edward Arden (now with Pathe) Muriel Starr, and John Minter. It was written by Winchell Smith and Paul Armstrong. Among the striking scenes are an iron foundry casting a gun, wireless rooms on battleships, and the blowing up of a steam yacht at sea.

Mr. Fitzmaurice left Pathe at the outbreak of the European War, and since then has been a Klein director with such pictures as "Stop Thief," "The Commuters" and "The Battle" to his credit. He made two very successful pictures for Pathe, "The Quest of the Sacred Gem" and "The Bomb Boy."

It is understood that Pathe made him a very flattering proposition to turn out big features for them, and "Fitz" says he's mighty glad to get back at his old job again. With the splendid opportunities given him by such a vehicle as "Via Wireless" it is safe to predict a most noteworthy picture. The cast, which will be a first class one, will be announced later.

MADAME MELBA TO SING IN HONOLULU

(From C. A. Ellis, Symphony Hall, Boston, Mass.)

Charles A. Ellis of Boston, who has the direction of the tour which Madame Melba is to make in the United States next season, makes the interesting announcement that the great Australian prima donna is to give two concerts in Honolulu for the benefit of the Islands. Arriving in San Francisco she expects to spend two or three weeks on the Pacific Coast visiting both of the Expositions. As already announced her American tour opens in Portland, Maine, the end of September.

Mr. Kreisler in Maine. Fritz Kreisler, the great Austrian

Beginning next week the Lyceum Theater will change programs every day, showing the best of the Universal and General Film Company's releases, including all the Chas. Chaplin comedies. Open 11 a. m. to 11 p. m.

by warring nations. Furthermore, Mr. Paderewski feels that he can accomplish more in this country than he can in Europe at this time.

From all accounts Geraldine Farrar is the most noteworthy figure in Los Angeles of which city she will be a resident until the second week of August. The charming villa which has been placed at her disposal has become a social center of the city and her comings and goings are chronicled by the press with adequate care. Miss Farrar sends word to her concert manager, C. A. Ellis of Boston, that she expects to be back in her home in New York the end of August but she has not made up her mind what she will do between then and the opening of her concert season in the middle of October. The chances are that she will go into the woods either in the Adirondacks or in Maine for a month.

Donald Mackenzie

Became a Director

By Mere Chance

Pathe Producer Tells of His Start. Donald Mackenzie stopped work the other day on the big new feature he is making for Pathe—Richard Harding Davis, "The Galloper," long enough to tell how he became a director and then in due course of events, a producer for Pathe.

"It was some three years ago," he said, "and I was playing the lead in a Pathe picture when the director fell sick, thus knocking everybody's plans galley-west. Chief Director (now General Manager) Louis Gasnier, sent for me and asked me if I could direct a picture as well as act it. I failed to see my chance and didn't want to take the job, but Mr. Gasnier insisted that he had had his eye on me and knew I could do it. You see, the smell of the grease paint had become a habit and I didn't want to give it up to become the man behind the screen instead of before it. Well, I yielded, finished the picture, and was given another. Ever since I have been a director, nor have I ever regretted the step. So you see I was kicked into being a director with Mr. Gasnier as the propelling force!"

"BLINDNESS OF VIRTUE"

A V. L. S. E. FEATURE. William Morris, whose name is a power in the world of amusements and whose achievements in the dramatic field stand as a model of successful showmanship, says "The Blindness of Virtue," the V. L. S. E. feature, is more universal in its appeal than any stage play yet produced in films.

As a drama on the speaking stage, with but eight people in the cast, Mr. Morris took "The Blindness of Virtue" to Chicago for a run of twenty weeks, and at \$1 admissions, the production played to a weekly business of \$7,000.

Mr. Morris is of the opinion that when a picture version of this successful stage play is shown, there won't be a dry eye in the house, and as an old showman with a most accurate gauge of the public's desires, Mr. Morris' statement that the public likes to cry, may be taken as an indication that this feature will make a big hit.

MARY PICKFORD IN "BACK IN NEW YORK."

Mary Pickford, accompanied by her mother and her director, Allan Dwan, has returned from the Los Angeles studios of the Famous Players this week. Miss Pickford has been in California since last November, dur-

AT THE Oracle Theater

Watch this space every week for our Special features.

TONIGHT

"LARRY O'NEIL, GENTLEMAN"

Featuring William Garwood and Violet Merseau.

SUNDAY AND THE 4TH

"THE SNOW GIRL"

Remarkable settings—strong plot—observing heart interest, with Brinsley Shaw.

"VANITY"

A western drama with Edna Mais on and Arthur Shirley.

TUESDAY AND WEDNESDAY

"NEW BLOOD AND YELLOW BACKS."

TWO-PART L-KO COMEDY.

"THE BLACK BOX," Episode No. 12.

MARY FULLER in

"THE JUDGMENT OF MEN."

THURSDAY AND FRIDAY

"THE WHITE TERROR"

4000 feet of film used in this picture. A startling exposure of "Cure All." Fakirs, Thrilling Plot, Obscuring Love Interest. Endorsed by leading doctors.

"UNDER THE CRESCENT," story No. 3, with Princess Hassan.

SATURDAY ONLY

"THE TEST OF THE MAN"

Featuring Marie Walcamp and Wellington Playter.

"A BOOB'S ROMANCE"

A two-part Screaming Comedy, with Ella Hall and Bob Lenard.

Watch for UNIVERSAL Broadway Features, commencing July 15th at the Oracle.

ing which time many of the recent picture star utilized the time consumed in traveling between two film studios in this unique manner. The subject is being produced under the direction of Allan Dwan, who has produced in California two of the most recent Pickford subjects, not yet scheduled for release. Aside from the unusual manner of producing this picture, the plot is also of a very novel nature, the details of which cannot now be divulged, as they are at present being concealed on the certainty that the story, when announced for release, will create a distinct sensation.

A novel incident connected with the trip is that Miss Pickford and her company enacted a feature film story en route from California to New York. A special story was devised for this purpose, so constructed that the plot began in the West and terminated in New York, where the subsequent scenes will be produced. This is probably the first time that a motion

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